



CINEMATOGRAPH

Volume 1 of *Cinematograph*, the Cinematheque's new 176-page annual journal of film essays, interviews, images, and criticism, is now available for \$6.00 to individuals and \$8.00 to institutions (postage included). *Cinematograph* also catalogues the Cinematheque's exhibition schedule from September 1983 to August 1984.

Call To Writers: The Cinematheque is considering articles for Volume 2 of *Cinematograph*, and will pay an honorarium of \$25 for each article accepted. The submission deadline is January 31, 1986. For more information, write us at 480 Potrero Avenue, San Francisco 94110, or call (415) 558-8129.

EVENTS

The Cinematheque is concluding its 1985 programming with many special and exciting events: our first one-night celebration of new Bay Area personal/experimental film at the Kokusai Theater (with the No Nothing Cinema), including more than 25 World Premieres; the return of two seminal figures in the history of avant-garde cinema, Sidney Peterson and Owen Land; premieres by major local artists Ellen Zweig, Karen Holmes and by visiting filmmakers Marjorie Keller and Babette Mangolte; and revivals of key but neglected masterworks by Michael Snow, Larry Gottheim, and Orson Welles.

We would like to thank Steve Fagin, without whose help and inspiration as Co-Programmer and Panel Moderator the Experimental Narrative series would not have happened.

ALL SHOWS AT S.F. ART INSTITUTE, 800 CHESTNUT ST., 8:00 PM UNLESS OTHERWISE NOTED.



THE LEAD SHOES — by Sidney Peterson

Nov. 10

Sunday

INVENTED LOCATIONS

Special location: Video Free America, 442 Shotwell, 8:00 P.M.

An evening of film and performance confronting the exotic Other through invented landscapes. Leslie Thornton's *Adynata* (16mm film, 1983) presents an impossible "Orient," noticeably constructed in a play of seductive surfaces. In Ellen Zweig's performance *Running Errands In Africa*, a spy discovers a conspiracy which reveals an imaginary Africa of shadowy conjecture and deception (with super-8 film by Rob Stephenson). Thornton and Zweig are currently collaborating on *Ex(centric) Lady Travellers*. Also: Chapters from the 1935 jungle serial *The Lost City* starring William Boyd.

Special price: \$5.00 general and \$3.00 students and seniors (with I.D. only).

Nov. 14

Thursday

CINEMATIC RECOLLECTIONS:

A program of films which explore the ambiguous evidences of the past: recorded images, documents, correspondences — as a means of seeing ourselves in the present.

Returning the Shadow (1985) by Karen Holmes, 22 min., world premiere — "Examines the tension between the image that is recorded in a photograph and what is remembered. The film creates its own internal memory as it achieves a reconciliation of past and present." (K.H.)

Valley Fever (1979) by Stephanie Beroes, 20 min. — "Inspired by Merleau-Ponty's statement, 'there is a perpetual uneasiness in the state of being conscious,' this film has to do with questions of perception, the way we see things." (S.B.)

Trepanations (1983) by Janis Lipzin, super-8mm, 20 min. — "A film made up of various kinds of correspondence — pictorial, written, and audio tape 'letters' sent to the filmmaker by friends." (J.C.L.)

Nov. 16

Saturday

EARLY SURREALISM AND THE FANTASTIC

Note Special Location: New College Gallery, 762 Valencia St., S.F.

Films: *The Pumpkin Race* (1907) by Louis Feuillade and Romeo Bosetti (formerly attributed to Cohl); *Juive vs. Fantomas* (1913) by Feuillade; *L'Age d'Or* (1930) by Luis Bunuel, screenplay by Bunuel and Dali

A program of films by two masters of the fantastic, Bunuel and Feuillade. *Fantomas* was a five-part serial (of which this is chapter 2) about the exploits of a mysterious pre-Lang master criminal who baffles his pursuers through mind-control and a genius for disguise. Set in turn-of-the-century Paris, *Fantomas* is magically alive with a lyricism and fantastic atmosphere which was greatly admired by the Surrealists. Bunuel's *L'Age d'Or* was his second and final collaboration with Dali (following *Un Chien Andalou*), and has only been made publicly available in recent years. "The sexual instinct and the sense of death form the substance of the film. It is a romantic film performed in full Surrealistic frenzy." (L.B.) Max Ernst is featured as the Bandit Chief.

Nov. 17

Sunday

THE FILMS AND VIDEOTAPES OF OWEN LAND

Filmmaker Owen Land in person

Films: *Diploteratology*, *No Sir*, *Orison*, *What's Wrong With This Picture?*, *The Film That Rises To The Surface Of Clarified Butter*, *Remedial Reading Comprehension*, *Wide Angle Saxon*, and others. Tapes: *The Box Theory* (1984), *Noli Me Tangere* (1983).

"The most impressive avant-garde film-maker of the 1970s was George Landow (a.k.a. Owen Land). Since 1969, when he released *Institutional Quality* and thereby found a place for his astonishing verbal wit in his cinema, he has produced a coherent body of aggressively original films and has asserted, through those films, a unique position in opposition to the very genre in which he works." — P. Adams Sitney

Nov. 21

Thursday

NEW FILMS '85

Note Special Location: Kokusai Theater, 1700 Post St., SF

Special Price and Times: \$5.00 only; 7:30 P.M. & 9:30 P.M.

The San Francisco Cinematheque and the No Nothing Cinema will present a special evening showcasing World Premieres by more than 25 of the Bay Area's most provocative and independent filmmakers. Two separate programs (the single admission covering both) will include films, projection pieces, installations, and performances, many made especially for this event. The Kokusai is an unfamiliar and yet ideal location for independent film: it is small and comfortable with good projection facilities. There are now more personal filmmakers living and working in the Bay Area than ever before, and we hope that this evening will bring more attention to the rich diversity and quality of this work. Food and drink will be available.

Nov. 24

Sunday

A TRIBUTE TO SIDNEY PETERSON

Filmmaker Sidney Peterson in person.

"The anamorphic landscape of *The Lead Shoes*, the paradoxically framed *The Petrified Dog*, and the acoustic envelope of *Man in a Bubble* are all facets of Sidney Peterson's lifelong representation of the joke of Being in the twentieth century. His films swell to their seams with a contemporary surrealist vision of love, sex, art and urban life. Peterson's career spans modernity." (Marjorie Keller)

Tonight the Cinematheque will celebrate Sidney Peterson in his 80th year with a selected retrospective beginning with his work while at the California School of Fine Arts in the 1940s and extending to the recent *Man in a Bubble*. Mr. Peterson will also give a Lecture including selections from his writings. Co-sponsored with the S.F. Art Institute.

Dec. 1

Sunday

RAMEAU'S NEPHEW BY DIDEROT
(THANX TO DENIS YOUNG) BY WILMA SCHOEN
BY MICHAEL SNOW

Special Starting Time: 7:00 P.M.; film concludes at Midnight

Rameau's Nephew . . . (1974) marked one of the high points of 1970's experimental film and is still Michael Snow's (*Wavelength*, etc.) most complex and ambitious film. Rarely shown due to its extraordinary length (4 hours and 20 minutes), *Rameau's Nephew* . . . is comprised of several short episodes which explore different relationships between looking and seeing, listening and hearing. "To me it's the first talking picture. Actors talk in pompous non-sequiturs, each statement dripping with insight, making less sense than the solemn speech of one lecturer whose nonsense syllables are recorded backwards earlier . . . A guitar mutters quietly when a chord is struck . . . an actor opens his mouth to bleat the notes of a trumpet: A studious-looking 12 year-old boy repeats: What more evidence can there be than the evidence of the senses?" (M.S.) Photographed by Babette Mangolte. Co-sponsored by the Canadian Consulate General.

Dec. 5

Thursday

THE SKY ON LOCATION BY BABETTE MANGOLTE

Filmmaker Babette Mangolte in person

The Sky On Location (1982), 78 min., color — "Is it possible to confront nature with a real purity of vision? *The Sky* . . . is a personal meditation on the landscape of the American West that tracks the ruling conception of nature in the 19th and 20th centuries from the pioneers through the instamatic tourists, at the same time that it obsessively follows the four seasons . . . The film successfully attempts, with quiet, passionate, almost single-minded firmness, to confront us as nakedly as possible with our cultural inability to see nature whole . . ." — Ernest Larsen.

Babette Mangolte is the preeminent cinematographer of the independent cinema. In addition to shooting the major films of such filmmakers as Michael Snow, Yvonne Rainer, and Chantal Akerman, she has completed four feature films of her own. This will be her first appearance at the S.F. Cinematheque.



FANTOMAS — by Louis Feuillade

Dec. 6

Friday

OPEN SCREENING

The final Open Screening of 1985 — Bring your own new or old, 8mm, super-8mm, 16mm silent/sound, all are welcome. Admission is free, 8:00 p.m. in Room 26 of the S.F. Art Institute.

Dec. 8

Sunday

THE ANSWERING FURROW AND OTHERS
BY MARJORIE KELLER

Filmmaker Marjorie Keller in person

Note Special Location: New College Gallery, 762 Valencia St., S.F.

Marjorie Keller has long been one of the most vital and respected champions of the independent personal cinema. Keller's work achieves a rare synthesis of intimate, diaristic material within a highly crafted and refined framework. For tonight's program, Keller will premiere her new film, *The Answering Furrow*, and show rarely-seen standard 8mm films from the 1970s. *The Answering Furrow* takes its title from a line in Virgil's *Georgics*. The film moves out from the classical text to present cultivation and growth through the trace of Virgil's life: backwards toward a more primitive landscape turning on itself to bring the life back into the field the filmmaker knows — her own back yard, the farmer she knows — her father.

Films: *The Answering Furrow* (1985), 16mm, 30 min.; *By 2's and 3's: Women* (1974), 8mm, 7 min.; *The Web* (1977), 8mm, 10 min.; *She/Va* (1971), 8mm, 3 min.

Dec. 12

Thursday

ROBERT FOX/STEVEN WEISBERG

Both filmmakers will be present

Robert Fox lives in San Francisco and uses many forms of found or created transparencies in his films and projection pieces, physically "tearing them down and building again. It is during the transition of the material from one tense to another that I begin to see relationships of line, form, textures and gesture." Films: *Intercurrent* (1985), *The Rose Arbor Inn* (1985), *Piece for slide projectors and variable speed film projector* (1984-85).

Steven Weisberg is a New York filmmaker/photographer currently finishing a long portrait of Nicaragua. Films: *To Die Dreaming* (1983) — "Nicaragua, besieged by the CIA, finds equanimity in everyday life. A North American view."; *Steve's Watering Apparatus* (1984), super-8 — "A self-portrait."; *Familial Scenes* (1981), super-8; *A More Perfect Union* (1982) — "Aggressive SWJM 30, seeks monogamous relationship with open-minded responsive audience. No druggies, please. Must love animals, Snow, and poetry. Must be well-heeled, but not too tall. Great fun at conventions." (Quotes S.W.)



Ellen Zweig in RUNNING ERRANDS IN AFRICA

Dec. 15

Sunday

THE RURAL LANDSCAPES OF LARRY GOTTHEIM

Films: *Fog Line* (1970), 11 min.; *Horizons* (1973), 80 min.

Larry Gottheim's early landscape films are exquisite portraits of Upstate New York marked by a rare visual lyricism and sensitivity to natural light. *Horizons* was Gottheim's first attempt at a complex filmic structure, and began formal explorations which were continued in the later *Elective Affinities* series. "During the first viewing of *Horizons*, in London, I just looked at it, with my eyes all open and ablaze, and I found it very beautiful. Later . . . I found out about the complex web of image rhymes and correspondences in the film . . . During the Cooper Union screening . . . I was amazed that I could look at *Horizons* four times and not notice the magnificence of its color." — Jonas Mekas

Dec. 19

Thursday

SUPER-8 NEW YORK

Films: *Monster* (1983) by Deborah Clarkin, *The Scissor That Has Found Its Own Pair* (1985) by Rirkrit Tiravanija, *The Manhattan Love Suicides* (1985) by Richard Kern, *Ode To The New Pre-History* (1984) by Peggy Ahwesh, *Revenge Of The Dearest* (1985) by Anthony Chase.

A selection of some of New York City's most recent and interesting work in super-8, chosen as a representation of current imagery, aesthetics, and styles particularly prominent in Manhattan's East Side. While the filmmakers' nationalities include many parts of the world (Thailand, Europe, etc.), all have been living in New York for several years, and all work primarily in super-8. The films include range from diary footage to genre satire, from spiritual and political commentaries to playful explorations of the Super-8 format. Guest-curated by Robin Dickie, Program Director for the Collective for Living Cinema in N.Y.C.

Dec. 21

Saturday

HAITI: THE ROAD TO LIBERTY

Note Special Location: New College Gallery, 762 Valencia St., S.F.

An Evening of Poetry and Film by the Jacques Roumain Cultural Brigade

The Cinematheque will turn its final New College evening of the year over to the Jacques Roumain Cultural Brigade, a Haitian support group named after the great Haitian poet of the '30s and '40s. The group is composed of poets and translators who will read liberation translations from Creole French, as well as works on Haiti written in American English. The Brigade will be represented by Boa Diba, Rosemary Manno, Ronald Sauer, Maggie Leigh, Dimitri Charalambous, Jack Hirschman, and Sarah Menelee. Haitian poets to be read include Roumain, Paul Laraque, Rene Depestre, and Georges Castera. A feature-length film, *Haiti: The Road To Liberty*, which depicts the political struggle and cultural oppression there, will also be shown.

Dec. 22

Sunday

THE NEGLECTED ORSON WELLES

Special Starting Time: 7:30 P.M.

With the recent death of Orson Welles, the cinema lost one of its most independent and iconoclastic spirits. Though Welles remained controversial and much-written about during his lifetime, many of his less popular films were rarely shown. Tonight's program presents two of Welles' most fascinating though little-known films, *The Stranger* (1946) and *Mr. Arkadin (Confidential Report)* (1955). Welles stars in both, and each reflects his tenacity in dealing with severely limited budgets and studio interference.

Mr. Arkadin continues and elaborates Welles' depiction of an evil and disintegrating world begun in *The Lady From Shanghai*. *The Stranger* is a paranoid and expressionistic tale of a notorious Nazi living in a small New England town who poses as a school teacher. Also starring Edward G. Robinson.

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